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About Liu Xin's 劉歆 "*Shang Shan Hai  
Jing Biao* 上山海經表"

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Liu Xin 劉歆 was the first person to collate *Shan Hai Jing* 山海經. His "*Shang Shan Hai Jing Biao* 上山海經表" ("Presenting *Shan Hai Jing* to the emperor") praised *Shan Hai Jing*, and said it was an excellent ancient text that was equal to *Yu Gong* 禹貢. But the collating of *Shan Hai Jing* with the signature by Liu Xin is cruder compared with other books that Liu Xin and his father Liu Xiang 劉向 collated. Why was this so poorly done?

When Liu Xin was collating *Shan Hai Jing*, a political struggle of the party who supported Wang Mang 王莽 and the party who protected the Han 漢 royal family became more and more heated. Wang Mang and his party aroused social unrest by various predictions, and were holding the real power of Han dynasty. Liu Xin, he was a member of Han royal family, advocated the Gu-wen-xue 古文學 (ancient text study) whose principle is rationalism, in order to oppose Wang Mang. For him, *Shan Hai Jing* was an ancient text that can supplement *Yu Gong*. So, he collated it, presented to Ai

di 哀帝, and asked courtiers for supporting the Gu-wen-xue.

However, because of the political turmoil, the collating was not properly done. Thus, it was criticized by the courtiers who supported Wang Mang, and Liu Xin and his party were driven out the capital. At the same time, he succeeded his father and finished editing *Qi-lüe* 七略, but could not collate it properly, either. Therefore there were errors about the number of the volumes, which are in conflict with those of *Shan Hai Jing*. In the present paper, I examine the social context of his collations in detail.

### On *Yin Chuang Zalu* (『吟窗雜錄』) and its editions (records of collation added)

Zhang Shao Kang, Peking University

In the present essay, the author studied the problem about the compiler of this book, compared and collated its extant editions.

### A Study of Li Mengyang's 李夢陽 poetry

Takashi MATSUMURA, Kyoto Prefectural University

Li Mengyang in his articles twice quotes a passage from Confucius, in which he says that “*li* 禮 is lost. I look for it in common people.” *li* means the established system or custom in politics, the traditional human relationship in society and the classical norm in literature.

In Li Mengyang's time, political affairs and economic interests were monopolized by eunuchs 宦官 and noblemen 貴戚. He confronted them as a just bureaucrat and hoped to return *li* to normalcy. In order to realize his object, he took to expressing his intention by the classical style. But such measures of his could not obtain those political leaders's approval.

At the court there were two schools of thoughts. The first was Zhuizi school 朱子學派 under Liu Jian's 劉健 leadership. They took no notice of poetry itself. For example, they thought that Du Fu

杜甫 or Li Bo 李白 was no more than a drinker. The second was Chaling school 茶陵派 under Li Dongyang's 李東陽 leadership. They liked to write poetry, which was elegant but lacked vigor. Li Mengyang formed the third group called the Classical school 古學派 with over twenty bureaucrats who got together at the metropolis from Jiang su Province 江蘇省 and other provinces. He proposed to write classical and vital poetry. Their new wave began in about the year of 1498, and after ten years in 1507 was brought to a stop by the coup d'état of the eunuch group.

While he belonged to the central government, he presented two memorials to the emperor which protested against the tyranny of noblemen and eunuchs, and on each occasion he was arrested and put in the prison as a political offender. In those times he wrote three long verses in which righteous anger 憤 is a motif, because he felt indignation at their unfair dealings. In the world of Chinese classical literature a poet was not allowed to manifest his passion unreservedly. He had to control it by restrictions of *li*. Particularly after the Zhuizi's dogma 朱子學 had spread as the common idea over bachelors 士大夫, those restrictions were made stricter. I think that if Li Mengyang tried to manifest his passion more freely against those restrictions, he could have given a new turn to the literature of the Ming Dynasty 明代文學, but in reality he did not wish to do so.

After he was dismissed from the central government, he would not show anger in his poetry again. He took interest in two objects, nature and folk literature. He sympathized with the natural world. For example, he praised poems of plum blossoms by a Song Dynasty's 宋代 poet Lin Bu 林逋. On the other hand he took a liking for *zaju* 雜劇, and one time he compared a lady to the heroine of *Xi Xiang Ji* 西廂記 in his verse. According to the passage from Confucius quoted above, he thought that a great poet comes into existence from refined common people rather than from bachelors, and took notice of the works of a few poets of such origin. He tried to write some folk songs too, but his effort ended in failure.

It is generally said that Li Mengyang is one of the Old Seven Members 前七子 of the classical style school 古文辭派, but in any document he left he does not say that he formed such a group. *The History of the Ming Dynasty* 明史 reports that he said "we ought to

make a model of High-Tang verses in our poetry 詩必盛唐”, but in his writings he does not define the boundary so narrowly. These two circumstances are seen in the writings of his friend Kang Hai 康海. I think that someone shifted the voice of Kang Hai on to Li Mengyang at a later time.

## Translated Plays and Their Theatrical Performances in The History of Chinese Modern Drama—Up to 1930

Xia Lan, Kyoto University

When we refer to Chinese modern drama 話劇, obviously we can't ignore the existence of translated play 翻譯劇. The translation and performance of these translated plays from the Wenming-xi 文明戲 period to the foundation of Zuolian 左聯 in 1930 are controversial. This paper tries to probe into the causes and to clarify the meanings of translated plays in the history of Chinese modern drama.

In the Wenming-xi period, theatrical performances were very successful considering the poor literary translations of foreign plays. The main two reasons for the success are: 1. Xinhai Revolution 辛亥革命 brought about an open social atmosphere and audiences were interested in foreign things; 2. Acting troupe chose translated plays in order to increase business.

Although literary translations were excellent, their performances were very poor after the May 4th Movement 五四運動 on the contrary. Here some factors could be taken into account: First, people attached more importance to literary translation over the theatrical performance; Second, many translated plays were too short for performance; Third, due to the cultural difference, there was a barrier of understanding of the Chinese audience to the translated plays; Fourth, cinema became popular and its influence was strong, etc. But after all, the key cause is that European Realism theatre was not ripe because the 1920s was the era that Chinese modern drama grew to maturity. On the other hand, because of lack of creative play 創作劇 during this period, we can find a meaningful fact: the first ripe modern drama theatre came from a translated play, famous *Lady Windermere's Fan*, by Oscar Wilde. From the above-mentioned

examination, we have learned that the performance of translated plays was simply due to the external factors such as audience and business in Wenming-xi period, but to internal factor of unripe theatre later. Actually accompanied by decrease in the number of theatrical performances, this shift means that translated plays have got their own dramatic meaning at last. It is certain that as a complement of creative play, translated plays did take an important part in the process of riping of Chinese modern drama.

#### **TRASLATION AND NOTES :**

*Zhuizi Yulei Dushufa* (The Reading Method)

—Hiroshi KÔZEN, Kyôto University. Yûko KIZU, Dôshisha Women's University. Mareshi SAITÔ, Kyôto University.

#### **REVIEWS :**

Cheng Zhang-can : *A History of Rhyme-prose during Weijin and the Northern and Southern Dynasties*. 1992

—Naoe HARATA, Kyôto University.

#### **SELECTIVE ABSTRACT OF RECENT WORKS**